



# Who'll stop the Rain

(青春並不溫柔)

Taiwan

Taipei PAS workshop 2018

## MAIN DATA

**Category :** Drama, Romance, LGBT

**Length :** 120'

**Language :** Mandarin

**Shooting format :** 4K Arri Alexa

**Shooting location :** Taiwan, France (Taipei/Paris)

**Shooting dates :** September 2019

**Expected dates of completion :** March 2020

**Stage of production :** development stage

## PRODUCTION

**Budget :** 1 006 680 €

**Financing in place :** 80 000 €

**Production company :** Suz Creatives Studio

**Workshops and platforms attended :** --

**Current situation :** Development stage, seeking for partners

## Tami Xu – PRODUCER

Tami XU, born in Taiwan, producer and filmmaker. After one-year-exchange program at Nationale Ecole Supérieure des Arts Décoratifs in Paris, she returned to Taiwan and proceeded with her study of post-graduate in filmmaking, at National Taiwan University of Arts. She has participated in a feature film production, *When Night Falls*, directed by YING Liang, has been awarded of Best Director and Actress at Festival del Locarno 2012. She joined Chinese filmmaker Lou Ye's studio as his assistant in 2016. Tami is devoted herself into international co-productions, in which has already worked with filmmakers from different countries in fiction, documentary and commercials as producer or director. Tami was selected for Berlinale and Talent Campus Tokyo 2013. Her recent directing work *AMIR* has been shot in Kolkata, India.



## I-Hsuan Su - DIRECTOR

I-Hsuan SU was born in Taipei, graduated from Department of Microbiology at Soochow University (Taipei). After attending the university, she was recruited by a biological technique lab working as research assistant. Afterwards, she enrolled in CLCF in Paris, majored in directing. Her creation was affected by European film and she tried to pay close attention on characters' sentiments in most of her films. She believes that film is a material to recall innocence and to be reminiscent of the past. Back to Taipei, she works in directing and script writing. In 2012, her short film project *Lost and Found* obtained the Fund for Short Films. After that, her two scripts *Love Is Harmful To Health* and *Abnormal Justice* were selected in Creative Screenplay of Television Award of the Bureau of Audiovisual and Music Industry Development (Ministry of Culture) in 2015 and 2017. In 2018, she accomplished *Where The Sun Don't Shine* for Taiwan Public Television Service. She is also the founder of Suz Creatives Studio which produces independent films and commercials.



## SYNOPSIS

1994, spring in Taipei, where a student strike was happening at university plaza with whom were fighting for freedom of creation. Ji-Wei, a freshman of Fine Art Department, who herself has changed her life after joined the strike. Leaders of the strike, Wei-Qing and Yi-Guang, used to be close friends before Ji-Wei entered their worlds: Yi-Guang started to be fond of Ji-Wei, but Ji-Wei found herself having a crush on Wei-Qing. Ostensibly, Wei-Qing resisted the authority of the school, on the other hand, she was also depressing herself from the feelings and sexual orientation. As the rising turned out to be much intenser, the undercurrent of their love triangle led them to another circumstance. To Ji-Wei, this was not only a resistance for freedom of creation but also a revolution to her own enlightenment of self-identity.

## DIRECTOR'S STATEMENT

« I was born in the 80s of Taiwan. The society we grew up was long accustomed to authoritarian rule, despite being called the only democratic country in the Chinese-speaking world, Taiwan's path to democracy has always been bumpy. In 1994, a student strike at the Department of Fine Arts of Chinese Culture University has made the deepest impression upon me. Lasting 34 days, it was the longest student strike in Taiwan ever. The core of strike was about saying no to fascism into the field of art and no to authority that threatens creative freedom. After seeing how Taiwan's political climate changed in the past couple of years, everything feels all too familiar. Taiwan's film industry is now facing tremendous pressure from China. The majority of filmmakers in Taiwan are oppressed by China, and some even have to restrain thoughts in their stories in order to enter China's market. Taiwanese filmmakers seem to be given a lot of creative freedom, yet, people are forced to betray their national identity in order to be granted the freedom to create. But is it a real freedom? When our hearts can't be freed, what more could formal freedom do? "Creative freedom" is an external theme in this script. The real freedom flows from inside the characters; it's the freedom to live out one's identity. » (...)

## CONTACTS

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